



Cultural Center Calendar
3105 Shattuck, Berkeley

February, 1979
849-2568

Focus on Africa

Film Series: Black Struggle

Exhibit: Posters about Africa

DOM-SUN	LUN-MON	MAR-TUES	MIER-WED	THUR-FRI	SAT-SUN
4 Benefit for the Bay Area Socialist School & Calif. Health Action Coalition. A new documentary, <i>Song of the Canary</i> , showing health hazards among chemical and textile workers in the south; will be followed by a panel on occupational health including the film's co-director, Dave Davis. 8 pm, \$2 donation	5 Flamenco Concert Anzonini del Puerto. Andaluz gypsy flamenco dancer/singer direct from Spain. A living legend. Named by Spanish TV the best fiesta dancer alive. Flamenco at its purest and most witty, intimate & moving. Accompanied superbly by a fiesta-style guitarist. 8 pm, \$3	6 Peña Film Series <i>Finally Got the News</i> , US 1970. Documentary giving workers' view of working conditions in Detroit's auto factories. Also discusses crucial role in American economy of black workers. <i>On the Battlefield</i> , 1972. Another great documentary exploring racial hatred that frequently explodes when blacks organize to voice their demands. 8:30 pm, \$2	7 Benefit for Black Community Task Force & Black Students at Laney College. "The Urban Crisis—African People in the US" with prominent speakers from the community, a well known poet and slide presentation on domestic & African struggles. For further info call 654-7818. 7:30 pm, free	8 Poetry Reading "Blues, Streets, Streams & Rivers," a Collage of poetry by Darryl Gauff & Luisa Teish, two black poets with a southern style. 8 pm, \$1.50	9 Peña Film Showing <i>Black Orpheus</i> , Brazil, 1960. Retells the legend of Orpheus and Eurydice in a modern setting. Magnificent music and color photography. 8:30 pm, \$2
11 Marionette Show 3 + 4, a theater group from Guadalajara presents a marionette revue of popular music of Mexico since the revolution as it reflects cultural & social developments. The group has worked together seven years & has participated in international puppet festivals. 8:30 pm, \$2	12 Peña Concert Ruthie Gorton & Lenny Anderson. Lenny playing guitar and singing folk & labor songs from & in the style of Woody Guthrie. Ruthie, a capella, her amazing voice alone filling the room. Performing original material published in <i>Outloud, A Collection of New Songs by Women</i> . 8:30 pm, \$1.50	13 Peña Film Series <i>No Vietnamese Ever Called Me Nigger</i> , US, 1968. Features a group interview with three angry black Vietnam veterans and discussions with people on the streets. <i>You Hide Me</i> , England, 1972. African art through African eyes. 8:30 pm, \$2	14 Benefit for So. Africa Anti-Mercenary Coalition. An evening in solidarity with Zimbabwe's Patriotic Front. Slideshow, music & guerrilla theater exposing the US gov't's mercenary recruitment in Rhodesia and its links to repression of the Black liberation struggle inside the US. Speaker from ZANU. 9:30 pm, \$2 donation	15 Africa Update A panel discussion involving some of the best informed people on issues concerning Africa: Steve Talbot (Internews), Belvie Rooks (3rd World Fund), Bob Manning (KPFA News), Furaha Hiyati (KPFA Public Affairs); discussing in depth and answering questions about the most recent developments in Africa. 8:30 pm, \$1	16 Festival de la Nueva Cancion Latinoamericana. The New Latin American Song Movement, featuring the songs of Violetta Para, Victor Jara and Daniel Viglietti, and including music of the Andes. Every other month this program presents and develops more of the songs born out of the resistance to repression in Latin America. 9 pm, \$2
18 Teatro Coco Santo An authentic performance of Afro-Cuban culture through songs and dances in honor of Orisha, the Gods and Goddesses of Yorubaland. 9 pm, \$3	19 Peña Film Showing <i>The Roots</i> , Mexico, 1958. Winner of Critics Award at Cannes. Four most original stories of the '50s. Based on "El Diosero" by Francisco Gonzales. 8:30 pm, \$2	20 Peña Film Series <i>The Other Francisco</i> Cuba, 1975. Contrasts the romanticized conceptions of plantation life with a realistic expose of the actual historical conditions of slavery throughout the Americas. 8:30 pm, \$2	21 Benefit for AIM American Indian Music Festival. Flutes, strings, drummers and guitars highlighted by presentations on the history of Indian music by Will Sampson (actor), Charlie Hill (comedian) & Ed Benton Banai (educator). Vern Ketcheshawno narrates the development of Honor Songs & traditional Native Events. 8:30 pm, \$2 donation.	22 Latin American Update: Focus on Mexico. discussion and forum for providing accurate, well informed accounts, in depth, about current political events in Latin America. Panelists come from solidarity organizations & the media with immediate resources to Latin America. 8:30 pm, \$1	23 Cultural Resistance La Peña's Cultural Production Group presents a special multi-media program focusing on Songs of the Resistance. Musical program will include compositions by Isabel y Angel Parra, Patricio Manns, Daniel Viglietti, Inti Illimani, etc. 8:30 pm, \$2.50
25 Benefit for Commonarts Cultural presentation and slide show on the changing role of Blacks on stage. In conjunction with Berkeley Youth programs BYA, YAP, TEP. There will be a Black Renaissance Talent Show, produced with the South Berkeley Cultural Festival. 4-10 pm, donations requested.	26 Peña Film Showing <i>Chulas Fronteras</i> Chicano documentary film by Les Blank. <i>The Tree of Life</i> A fantastic ceremony of the "Voladores," music and narration. 8:30 pm, \$2	27 Peña Film Series <i>Black Modern Art</i> US, 1976. A visually engrossing exploration of the work of some black American artists. <i>Reoul Tack</i> . Senegal, 1971. Documentary scenes of his tour of Dakar. Afro-American searching for his roots. 8:30 pm, \$2	28 Benefit for La Peña A musical drama, "Mindanao," produced by Sining Bayan, tells the story of the Moro peoples in the Philippines struggling against the multinationals to keep their land. The music incorporates ethnic instruments. 8:30 pm, \$2	Occasionally programs that are scheduled have to be changed or canceled. We are sorry for any disappointments or problems that may create, and we will consistently try to present everything that is on the calendar.	
PAS vouchers accepted. Wheelchair accessible.					

Mailing the calendar each month has become a massive and very expensive project. We now send out over 7,000 by hand (you'll find us gathered around labeling furiously the 3rd thursday of every month). We know that many do not get delivered, since the Post Office throws them away if the address is wrong. We **must** update our list to save both energy and money.

We can't do it without your help.

If you want to continue receiving the calendar, please return the bottom part of this calendar making any necessary changes in your address on the other side. If you feel you can afford it, a \$3 donation to help cover the cost of printing and mailing at this time would be greatly appreciated. And for everyone who takes an interest in the work we are doing, please answer the questions and take this opportunity to give us your comments and criticisms to help us evaluate our work.

At the time of writing this calendar we have gotten a couple hundred responses. They have been very informative and gratifying, but we need everyone to respond. Our only alternative is to ask the Post Office for address corrections, which will cost several hundred dollars. Help us avoid this unnecessary expense. Thank you.

In Solidarity,
La Peña Cultural Committee

How often do you attend La Peña programs. Which ones?

What do you think of our programing—in terms of diversity, content & relevance?

Would you like to see more bilingual programs?

We would like to offer more in the way of books and records. What would you like to see made available?

Are you interested in finding out more about the current situation in Latin America? The solidarity activities with the Latin American Resistance Movements?

Please feel free to include additional sheets for your comments if you run out of space on this card.

La Peña

cultural center

3105 Shattuck Avenue
Berkeley, California 94705

Time Value: 1 February 1979

Cultural Resistance

Culture is as much a battleground as are the factories or the streets, and becomes a powerful instrument in the hands of the people. During the Allende years, a vigorous popular culture, inspired by the example of Cuba, emerged to confront the commercial culture largely imported from the US. Colorful wall murals and propaganda posters decorated the walls of downtown Santiago. Songs by Victor Jara, and Isabel and Angel Parra, spoke of the struggles of the people to build their country under the new, socialist president. Popular *penas* flourished, where songwriters and musicians came together to share their music and ideas about the new social changes in the country.

With the military coup of 1973, all this changed. The wall murals were whitewashed; the traditional musical instruments of the people were banned; the songs of the people's musicians were forbidden to be sung; and Victor Jara was murdered. The Junta feared the revolutionary artist as much as it feared the armed revolutionary, understanding that culture is an important weapon in the people's arsenal.

Today, the songs of the people are being sung again, slowly emerging from the underground and expressing the dreams of a better society and the struggles of the people's resistance to military oppression. Cultural workers offer themselves as an alternative to the limited bourgeois cultural expressions allowed by the Junta. They provide the people with a weapon, the New Latin American Song, as an authentic expression of the people's aspirations.



Childcare Project

The San Francisco Childcare Project is being formed by a group of Chilean and North American people in the solidarity movement concerned with the need for quality care for the children of refugee families. The situation of these children is unique in that the foundation of their culture has been taken away from them and their parents. The center opened January 15 in a private home and educational materials and/or donations would be very much appreciated. For further information please call 285-5929 or send checks to OPHRICH (earmarked for Childcare project): PO Box 40605, SF, CA 94140.

AIM

February 21 begins a four-day American Indian Musical Festival in the Bay Area. Tonight at La Peña, Will Sampson (actor), Charlie Hill (comedian) and Ed Benton Bandi, Ojibwa Educator, will present a narrative and presentation of the History & Development of Indian Music.

Flutes, strings and drummers, along with men and women singers, will highlight the Native Festival. Contemporary musicians with instruments such as the guitar will also be included. First time in the Bay Area will be the Ojibwa Folk and Dance Group from Minnesota.

Vern Ketcheshawno, Kickapoo from Oklahoma, will present a narration of the Development of Honor Songs and Traditional Native Events which usually were preceded with feasts and music. Gourd Dance and Songs—War Dance Songs—Grass Dance Songs—the Buffalo/Snake Dance Song—the Corn Dance Song and many others will be explained and performed.

Songs of the Resistance

La Peña's Cultural Production Group presents a "multi-media" program embodying music, poetry, photographs, etc, as well as a number of songs taken from the Latin American Cultural Resistance Movement.

Within the context of cultural resistance Latin American Mass Movements have discovered a way of resisting the all-encompassing repression imposed upon them by the existing power structures. This resistance is expressed through artistic mediums such as theater, paintings, weavings, murals, poetry, music and dance. During this special multi-media program songs composed by political prisoners incarcerated in common prisons as well as political concentration camps will be presented along with that of popular artists who must constantly fight against the unrelenting state censorship, and those artists living in exile who continue to condemn the presence of the illegal regimes.

The musical part of the program will be accompanied by commentaries touching on the effects of the cultural domination imposed upon Latin America since the Spanish conquest and up to the present time. Also reaching some of the most important political aspects of the cultural resistance developing in Latin America today.

La Peña's Cultural Group would like to thank Commonarts for its participation and assistance in the creation of this program.

If you are interested in finding out more about Cultural Resistance, please phone us or write to us at La Peña.

Finally Got the News

U.S., 1970. Produced by Stewart Bird, Peter Gessner, Rene Lichtman, and John Lewis, Jr., in association with the League of Revolutionary Black Workers.

Finally Got the News is a unique and forceful documentary offering the workers' view of working conditions inside Detroit's auto factories. Beginning with a historical montage, from the early days of slavery through the subsequent growth and organization of the working class, *Finally Got the News* discusses the crucial role of the American economy of the black worker.

Black Orpheus

Brazil, 1960. Marcel Camus.

Considered one of the most beautiful films ever made, *Black Orpheus* retells the legend of Orpheus and Eurydice in a modern setting. In the Negro section of Rio de Janeiro, Orpheus becomes a street-conductor and Eurydice is a country girl fleeing from a man sworn to kill her. *Black Orpheus* is enhanced by some of the most magnificent music and color photography every put on film.

No Vietnamese Ever Called Me Nigger

U.S., 1968. Directed by David Loeb Weiss.

Filed at the Harlem Fall Mobilization march in 1967, it features a group interview with three angry black Vietnam veterans and discussions with people in the streets, who talk about life in New York's black ghetto and the connection between racism and war. "... should be seen by every politician in the United States, and by as many citizens as possible, for it now quietly, now amid angry shouts, explains just why tensions will continue to build toward inevitable violence unless something is done, and done quickly." —Paine Knickerbocker, *San Francisco Chronicle*.

The Roots

Mexico, 1958, directed by Benito Alazraki; produced by Manuel Barbachano; based on "El Diosero," a collection of short stories by Francisco Gonzales.

The Roots, winner of the coveted International Critics Award at Cannes, is one of the most original Mexican films of the '50s. *The Cows* is a gently philosophical tale of a young mother who, much against the wishes of her proud husband, must hire herself out as a wet nurse. *Our Lady* sardonically describes an American student who is obliged to tear up her thesis on the "savagery" of the Mexican Indian. *The One-Eyed Boy* is an extremely affecting story about a youngster tormented by his playmates because of his affliction. *The Filly* is about a European archaeologist smitten by a nubile Indian girl. He offers the father money for his daughter; the Mexican responds by offering twice as much for the archaeologist's wife.

The Other Francisco

Cuba, 1975. Produced by the Cuban Film Institute; directed by Sergio Giral.

An emotionally powerful and insightful drama of slavery and the abolitionist movement during the 19th Century. *The Other Francisco* contrasts the romanticized conceptions of plantation life with a realistic expose of the actual historical conditions of slavery throughout the Americas. While *The Other Francisco* includes shocking scenes of the brutal exploitation of blacks (the whippings, rapes and other outrages which have become the sentimental basis for *Roots* and other recent fictionalized accounts of the period), the film goes beyond this to show the spirited resistance of the slaves to their dehumanizing conditions—the positive influence of African culture, the occasional sabotage of production on the sugar cane plantations, the widespread slave uprisings, and the frequent attempts at escape.

On the Battlefield

U.S., 1972. Directed by Peter Biskind.

Black communities throughout the U.S. today are struggling for their fair share of political and economic power, for the equal rights in employment, housing and education guaranteed to all Americans. This documentary explores the racial hatred that frequently explodes when blacks organize to voice these demands. *On the Battlefield* portrays the history of the struggle in Cairo, Illinois, and explores the relationship between religion and militancy in the black movement.



Chulas Fronteras

Conceived and produced by Chris Strachwitz, filmed and edited by Les Blank

"... *Chulas Fronteras* is absolutely the best Chicano documentary film I have seen to date. ... It is our history, rescued without excuses and without romanticism, but with vitality." —Prof. Juan Rodriguez, Univ. of California at La Jolla.

The Tree of Life

By Bruce Lane.

The film takes you from the ceremony of cutting down the sacred "tree of life" to the erection of the tree in the village plaza where the "voladores" make their dramatic and breathtaking "flight" from the top. It is all accompanied by flute and drum music and narration taken from the 15th Century Nahuatl poetry.

Mindanao

Mindanao is an island in the Southern Philippines. The inhabitants of Mindanao include the Moro people, the largest minority group in the Philippines.

The Moro people have been waging an armed struggle against the martial law regime of Ferdinand Marcos to resist the takeover of their ancestral lands.

Mindanao is a play written by V. Villapando, which provides a historical and contemporary background into the struggle of the Moro people. The Moros have a long history of resistance against invaders, from Spanish colonialists to Japanese soldiers and now against the Pilipino landlords and foreign investors from the United States and Japan.

The play takes place during the early 1970s when the Muslim-worshiping Moro people created an alliance with the Christian peasants. Overcoming their historical dislike for each other, the two groups came together to prevent their eviction from their homelands.

The united front becomes stronger and resistance grows against the government and the landgrabbing United States multinational corporations. The corrupt officials of the area conspire to destroy the growing resistance by creating a "religious" war whereby the government troops kill both Christian and Moro peasants and blame it on each other. Despite this, the people of Mindanao continue to wage their just struggle for their homelands.

Utilizing the techniques of political theater, the Sinang Bayan Company has created a play which is highly entertaining and allows for plenty of audience participation. Sinang Bayan's portrayal of the corrupt officials provide comical relief, while the costumes of the characters enrich the stage.

The Moro struggle has not ended with the play of *Mindanao*. The struggle of the Muslim people of Mindanao continues against the Marcos regime and foreign corporations such as Dole pineapple, Del Monte, Firestone and the companies with and without the blimp. The protracted resistance is now in its 47th month.